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DEVOTED TO MUSIC AND THE MUSIC TRADES

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MARIE GEISTERINGER.

## THE MUSICAL COURIER.

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## IMPORTANT NOTICE.

Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the "Musical Courier" is located at No. 25 East 14th street, New York.

ITALY is not backward in extending a cordial reception to other than Italian composers, but when she produces and acknowledges the merit of an English work, she deserves unstinted praise from all English and American musicians. Italy has gone still further, however, for she has produced two operas by an English lady composer—one "La Regina di Scozia;" the other, "Suocera," represented first in Naples some years ago. Surely such a course calls for real admiration, and goes far to condone the many weaknesses displayed in numerous watery Italian operas.

WHEN a minister interferes with an able organist in musical matters, it is invariably with but one result—to make himself more or less ridiculous. An organist is more likely to know the elementary principles of theology than a clergyman those of music, yet in the one case it would be deemed more than impertinence for any suggestions to be offered, while on the other hand not only suggestions are made, but commands are given authoritatively. Positions as well as circumstances alter cases, however, and knowledge is not always necessary where power is vested in anyone. Common sense would teach that the organist should have full control of everything pertaining to musical subjects.

SPEAKING of the female element in music at the present time, it would appear that responsible positions are being assigned to women. A late appointment in this direction has been made by the King of Bavaria, who has assigned a niece of Richard Wagner to be "Royal Professor of the School of Music." As this is said to be the first appointment of the kind which has ever been given in Germany to a lady, much importance is attached to it there. It may be considered a straw that serves to indicate the way the wind blows for the future place of woman in the art of music all over the civilized world. If merit alone is considered when appointments are to be conferred, the work accomplished will justify the choice.

EVERY musician will rejoice that five-stringed double-basses are coming into use. That the three-stringed double-bass should ever have gained prominence in England is remarkable, considering that it only descends a minor third lower than the violoncello—to A. Of course, the transposition of bass intervals on these mongrel instruments is, of necessity, very frequent, and although the four-stringed double bass (which goes to E—a sixth below the violoncello) is infinitely superior to them, because transposition does not have to be so often employed, yet the perfect double-bass should go down to C (an octave below the violoncello), whether the number of strings be four or five. For much the same reason, it is to be deeply regretted that the bass trombone has been superseded by the tenor trombone, which, although perhaps the best of the family of trombones, descends only to E—a major third above the violoncello.

We can better afford to do without the alto than the bass trombone, for the higher notes of the alto trombone are neither as fine nor as useful as the lower notes of its natural bass. True, the tuba gives easily the required notes below the E of the tenor trombone, but they are of a different quality, and can hardly be said to be a satisfactory substitute for the bass trombone notes. C will ever remain the ground-tone of all bass instruments, as well as the organ. Even on the piano, the notes below the sixteen-foot C, are of very dubious value.

## "THE NIBELUNGEN-RING" IN AMERICA.

A REPORT has been circulated that Maurice Strakosch has engaged Niemann's "Wagner Company" to produce in this city the coming season Wagner's "Der Ring des Nibelungen." Such a report is to be received *cum grano salis*. Should it prove to be true, however, musicians and cultivated amateurs will have cause to feel joyful, and will eventually offer their thanks to the veteran impresario for his spirit and pluck. The undertaking is one of the gravest, and although both its financial and artistic success may reasonably be considered assured in advance, yet the preparations beforehand are not such as to be entered upon without due thought and determined resolution. Nevertheless, it is to be hoped the news is not too good to be true.

So much has been written of Wagner's remarkable "four-day" work, that nothing new here concerning it could well be said. We have, fortunately, heard excerpts from all four music-dramas played in a style that can hardly be equaled by any ordinary opera-orchestra. And these performances have not lacked the necessary vocal element, interpreted in excellent style. So that up to a certain point we have had nothing to complain of, but, on the contrary, much to be thankful for; a fact that is duly appreciated by all advanced music lovers.

But what we have not been favored with thus far is a stage representation of the "Nibelungen Ring," and without the scenic surroundings Wagner declares his works cannot be fully understood. The truth of this declaration cannot be impugned, and hence the burning desire experienced by the "faithful" in this country to see the dead master's great creations represented in as complete a manner as possible.

With regard to the performers there would be little to trouble Mr. Strakosch, seeing that only the orchestra would have to be gathered together here. This would not be difficult, for the members of the Philharmonic Society are not only splendid executants, but are well acquainted with the chief parts of the "Nibelungen Ring." Therefore, with the soloists, chorus and scenery all brought over and ready for immediate use, there would appear to be every inducement for a live and indomitable impresario like Mr. Maurice Strakosch to enter upon this undertaking and trust to the results coming up to moderate expectations.

A preliminary step toward securing the success of the scheme would be to endeavor to obtain a large number of subscriptions beforehand, that is, to the "cycle" of four performances. Attempts in this direction might be sufficiently encouraging to make the proposed engagement an assured success from the start.

## Personals.

ENGAGEMENT OF SEMBRICH.—Manager Abbey has engaged Mme. Sembrich, a soprano who a year or two ago created a decidedly favorable impression in London. Her best rôle is said to be *Lucia*, as she excels in light florid music.

GREAT EXPECTATIONS.—The libretto of Mackenzie's new opera "Colomba," by Franz Hueffer, a well-known London critic, is very generally condemned. Herr Hueffer has not written a book as good as his own puffs led one to believe he would do.

LISZT'S GOOD HEALTH.—A gratifying report has been received to the effect that Liszt has returned to Weimar in good health. The great musician's admirers will be glad to read the welcome news.

A PIANIST'S SUCCESS.—Mr. Richard Rickard has been able to elicit flattering opinions from many critics by his playing of Chopin at a recent Crystal Palace Concert. He is said to have a touch, style and execution just suited to the interpretation of the sensitive Pole's music.

A FASCINATING ARTIST.—Signor Sarasate's London engagement is proving as successful as might well be imagined. His performance is described as wonderful, and as an artist he is said to be quite fascinating.

DOESN'T DESERVE THIS NOTICE.—Ricardo Petrovich, a tenor who made a weak impression when Strakosch brought him over here, is now on the way to Buenos Ayres. He is one of Signor Ferrari's Company.

A BARITONE'S TROUBLES.—Victor Maurel, the baritone, is now at Monte Carlo. His singing has always excited much enthusiasm. Family afflictions have recently fallen heavily upon him.

ENTHUSIASTIC AUSTRIANS.—Mme. Etelka Gerster is creating a sensation in the Austrian capital. It is just such a voice and execution as hers that arouse general listeners to enthusiasm, and hence her success.

## THE RAÇONTEUR.

GENIUS has its own prerogatives and the average mind is sometimes baffled in following its fantastic courses. A law unto itself, it indulges in wayward pranks that defy reason and throw logic to the winds. Physicists have long held that the same body cannot occupy two different places at the same time, which is no news, by the way but a phenomenon of recent occurrence seems to knock that theory, like Beecher's "Life of Christ," "higher than a kite." This startling incident is ushered into a wondering world by no less a personage than the charming Minnie Hauk. Madame has hitherto confined her attention to impersonating the bewitching *Carmen*, and singing such saucy ballads as "I'm O'er Young to Marry Yet" after freeing her little hands from her gloves with much embarrassment before she is ready to accompany herself at the piano. These musical achievements have received merited praise from discriminating critics, but Madame's recent triumph overshadows all the rest. The story goes that on the evening of April 30, the *Life* of Wheeling filled the Opera House to enjoy the entertainment furnished by Minnie Hauk and Company, in which Constantin Sternberg, Signor Montegriffo and Mlle. Sali also took part. Their delight was pure and unadulterated, for the rendition of the several numbers of the programme possessed considerable merit. Nor was their happiness abated when the second act of "Carmen" was presented in costume. The arch coquetry of the siren in ensnaring José in her meshes and her bewildering mandolin song and Spanish dance excited the ascetic denizens of Wheeling to a rare pitch of enthusiasm which they had probably never before experienced in all their quiet lives. But imagine the consternation into which the town was thrown later in the evening when a sensational associated press dispatch was received from Pittsburg whose contents spread like wild-fire on a prairie and which made many well-meaning folks doubt the evidence of their senses. The dispatch stated in positive terms, that on that very evening the first concert of the May Musical Festival was given in Pittsburg by a chorus of 300 voices, assisted by the Theodore Thomas' orchestra and Mme. Minnie Hauk, Mrs. Humphrey Allen, Miss Lillian Norton, Mrs. Belle Cole, Fred. Hervey and Franz Remmert, soloists, and that over two thousand persons were present. The musical quidnuncs of the town who had seen the Hauk's picture, but not her interesting self, began to think that some dear vixen who resembled the prima donna, had been imposed upon a too confiding public, and the circumambient air began to assume a faint cerulean tinge like a summer's sky after a clearing storm. They had not forgotten that unhappy day when they fondly imagined that the leave-taking Kellogg was singing sweet ditties to their enchanted ears, when really they were being beguiled into an æsthetic repose by Marie Van Zandt, and, for a time, the general intelligence of the place was literally dumfounded. It is not strange that an enterprising reporter was sent to the Baron von Hesse-Wartegg's hotel at an unseemly hour, to rout him out of comfortable slumber and ask impertinent questions, or that the baron met the reporter, "wearing a perplexed expression and embroidered slippers." The chevalier generously offered the scribe \$5,000 to find the name of his wife on the official programme of the festival for that evening, and as the reporter couldn't find it, he was so much the poorer. It is barely possible that the baron knew his wife sang in Wheeling that night, and that the Associated Press man from Pittsburg made a grievous blunder; and then, *per contra*, there is the horrible possibility, that the dispatch was correct and that the Wheeling audience, including the baron, was mistaken. The only theory, however, that will satisfy all the conditions of the problem, is the supposition that Minnie Hauk sang in both places at the same time, and in the humble judgment of the *Raconteur*, she deserves unstinted praise for the performance. Types, like figures, never err, and as the newspapers have made her out a physical wonder, that ought to settle it in the mind of every scientific reader of THE MUSICAL COURIER.

In how many musical entertainments does it happen that a total disregard for *ensemble* destroys their artistic value! A Patti or a Gerster in opera often attracts to herself the total meed of praise which should be apportioned, in part, at least, among the other members of the cast. An excellent illustration of this proposition, although in a dramatic line, came to the attention of *The Raconteur* the other day at the benefit to Miss Florence Richmond at the Bijou Opera House. The cast of the play, "L'ed Astray," was almost entirely composed of professionals, and yet their efforts were so completely eclipsed by the acting of one young amateur, Mr. Harvey M. Ferris, who impersonated the character of Count Rudolph Chandoce, that the rest of the company appeared in a sorry light. Mr. Ferris's acting on this occasion, remarkable in an amateur for its complete identification with the character and its manly grace in portrayal, may possibly have been a surprise to the company, although his reputation in dramatic circles is well known, but the star should have selected someone who would not attract all the attention of the audience to himself. This illustration, culled from a dramatic source, may serve to point a moral for "star" performances in grand and light opera, which entirely ignore all ideas of *ensemble*, and make artistic unity impossible.

—The Jersey City Philharmonic Society will perform the "Creation" in the Tabernacle, Jersey City, on Thursday, the 10th, under the direction of Louis C. Jacoby. The soloists will be Mrs. E. J. Grant, soprano; Fred. W. Jameson, tenor, and I. Morawski, bass. The chorus numbers over three hundred voices.

## ORGAN NOTES.

Fred. Archer gave his final matinee for the season in Chickering Hall on last Monday afternoon. He had the assistance of a number of well-known artists. The programme was fashioned after the former ones. Next season Mr. Archer will resume his organ matinees.

With regard to the position of an organ in a church, an English writer suggests that a central one might be adopted to advantage, in place of the usual Western gallery. The organ has too long been relegated to a little dark corner, where its tones are half-smothered and its majestic appearance wholly destroyed. As the same writer aptly asks, Why should not the instrument occupy a prominent position, considering that it costs more than all of the rest of the church furniture put together? Moreover, its value and necessity are unquestioned.

No organ should be erected at the present time with a pedal keyboard of less compass than two octaves and a half—CCC to F. Yet, numerous instruments are continually being built with a pedal compass of only two octaves and two notes—CCC to D. It seems a pity that a comparatively trifling extra expense should stand in the way of an organ's completeness in this respect, seeing that when a new instrument is once constructed from a certain specification, a change afterward is entirely out of the question. It is, therefore, to be the more regretted that every organist that has any voice in the erection of an organ does not insist that the pedal keyboard shall be of full compass. Bach often carries his pedal passages up to E and F, and although a few instruments have a pedal that ascends to G, these extra couple of notes are superfluous as well as the outlay therefor. But two octaves and a half of notes are necessary and should be insisted on.

The value of having the wind supplied to organ pipes from a separate pair of bellows placed in a chamber away from the instrument, with the reservoirs at different pressures inclosed inside of the case, is not to be questioned. By this device a great cause for complaint is removed—the lack of a steady wind supply. It matters not how the bellows in the detached chamber may be shaken by the blower or blowing apparatus, the wind is distributed by and through the reservoirs to the pipes with desirable equality. The best performance is often ruined by a blower's carelessness and spasmodic effort to keep in the wind, and this even when the bellows are of ample size. To thoroughly obviate this the remedy proposed is invariably successful. It is true that the expense of such an arrangement is a bar to its general adoption, but even when an organ builder has *carte blanche* he does not always avail himself of such a valuable device. Every new church should be built with some regard to the organ that is to be placed therein, but even in the present age this matter is rarely taken into serious consideration. However, the question of a steady supply of wind being of such importance, it is almost certain to receive soon the prominence it deserves. We believe in machines taking the place of human beings in such mechanical labors as pumping wind into an organ bellows.

## Whereabouts of European Artists.

ADA ARDINI is in Naples, Signora Bruschi-Chiatti in Firenze, Borghi-Mamo in Seville (Spain) De Reszké in Paris, Bianca Donadio in Seville, Teresina Singer in Naples, Marcella Sembrich in London, Maria Stolzmann in Santiago (Chili), Elena Teodorini in Barcellona, Elena Varesi in Livorno, Elly Warnots, Brussels; Stella Bonheur, Bologna; Geltrude Griswold, Paris; Etelka Gerster, Vienna; Maria Leslino in Geneva, Mme. Pappenheim in Milan, Ortensia Lynnerberg in Buenos Ayres, Antonio Aramburo in Santiago (Chili), Carlo Bulterini in Trieste, Italo Campanini in Milan, Ed. Scovello in Paris, Roberto Stagno in Seville, Francesco Tamagno in Rome, Tamberlick in Seville, Sante Athos in Buenos Ayres, Ciampicellaj is traveling about, Marescalchi in Naples, Gasperini in Rome, Novara in London, Tamburlini in Venice, Delillers in Milan, De Sanctis in Rome, Engel in Chatou (Seine et Oise), Frapolli in London, Gasparini in Gorizia, Gayarre in Naples, Lazzarini in Buenos Ayres, Masini in Barcellona, Mierzewski in London, Nouvelli in Paris, Naudin in Nice, Prevost in Milan, Petrovich in Buenos Ayres, Ravelli in London, Moriami in Milan, Maurel in Milan, Pantaleoni in Genoa, Storti in Milan, Sparapani in Vienna, Verger in Barcellona, Castelmarty in Trieste, and David in Milan.

—Mme. Geistinger appeared at the Thalia Theatre under Mr. Amberg's management on Wednesday evening, when "Nicol the Captain," the latest Viennese success, by Zellner, was given for the first time in this country.

—The two hundred and ninety-sixth concert (last of the present season) of the Milwaukee Musical Society took place on last Friday evening in the Academy of Music of that city, under the direction of Eugene Luenig. The soloists were Helen Hastreiter, soprano, and Charles A. Knorr, tenor. The mixed chorus and the orchestra (augmented for the occasion) of the society did excellent work in the interpretation of a varied programme. Scenes from Berlioz's "Damnation of Faust," Brahms' cantata "Nanie," and selections from Wagner's "Tannhäuser" were given.

## PERFORMANCES.

## Antoine de Kontski's Concert.

ONE of the most interesting appearances that have lately occurred on the concert stage was that of the aged pianist and composer, Antoine de Kontski. He made his New York debut before a fair audience at Steinway Hall on last Thursday night and scored what might be termed a popular success. His technique is astonishing for one of his years, the touch is firm and the tone magnificent, and no fatigue is noticeable at the end of the most trying pieces. One peculiarity is the low holding of his wrist, which, when playing on the white keys, he keeps considerably below the level of the keyboard. This is contrary to all modern teaching, especially to that of the Liszt school. His conception, when judged by the rendition of the "Moonlight Sonata," would strike anyone who heard the bass notes of the opening bars propounded as he does propound them as decidedly not classical; but there is in him such genuine musical enthusiasm, especially when playing his own compositions, and still more especially when rendering his over-well-known "Reveil du Lion," that he takes the people by storm, and therefore it is scarcely to be wondered at that the white-haired, kindly-faced old gentleman was again and again recalled in this republican country in spite of his title of Court Pianist to the Emperor of Germany and in spite of the many decorations he so conspicuously wore.

Mr. de Kontski's assistants were Signor Enrico Campobello, baritone, from Her Majesty's Theatre, who commands a fair voice and sings like an artist, and his wife, Mme. Sinico-Campobello, of which the same cannot be said, as she sings off pitch and lacks method.

## Aiken's Benefit Concert.

G. E. AIKEN, a well-known bass singer, gave a concert in Chickering Hall on Wednesday evening, the 2d inst. It was a pleasant affair and brought forward a number of popular vocalists. The programme was varied and generally interesting, and the performances on the whole, effective. The part-songs, especially those rendered by the Stock Exchange Glee Club, were interpreted with expression and taste; but the soloists were not up to the same level. Mr. Baird gave Shelley's "Minstrel Boy" with fair effect, but Mr. Ellard's solo in Abt's "Ave Maria" (part-song) did not excel in smooth delivery. Miss Beebe's taste in the selection of such a gloomy, uninteresting song as Clay's "The Sands of Dee" is to be seriously questioned. The "Kerry Dance," by Molloy, given as an encore, served to exhibit her voice and style to advantage. Mr. Woodruff contributed Jensen's song, "Blooming and Golden Days," and altogether sang with taste and intelligence. He possesses a voice that he should make more of. Mrs. Anderson sang Coenen's effective song, "Lovely Spring," in a style that called for much praise. She needs more declamatory power, however, in broad passages. The concluding number, by Genée, "Italian Salad," is quite valuable as a humorous work, and as the music is well written and fairly interesting, it served to bring Mr. Aiken's concert to an effective close.

## Agramonte's Concert.

THE concert that took place in Chickering Hall on Friday evening last was a great success, so far as the number of artists who took part therein is concerned. Signor Agramonte, to whom this complimentary concert was tendered, had the assistance of Mrs. Imogene Brown, Mrs. C. Sleight, Mrs. Rice-Knox, Mrs. Bulkeley-Hills, Misses Earle, Spiess and Wilkinson, Messrs. Korbay, C. Fritsch, A. L. King, J. D. Trenor, G. Ellard, Ivan Morawski, H. Millard, Emile Coletti, C. E. Martin, Carl Walter, Aug. Cortada, and the New York Philharmonic Club—violins, R. Arnold and R. Richter; viola, F. Hemmann, and violoncello, C. Werner. The concert was given under the patronage of some sixty society ladies, so that altogether the affair was thoroughly "swell."

The success and hit of the evening was made by Mr. Morawski, whose voice has been commended before in these columns. Although placed almost last on the programme, it was reserved for him to create real enthusiasm, and from him the only encore of the evening was demanded. He sang an aria from Rossini's "Naumetto Secondo"—"Sorgete," and in response, a popular German drinking song, which suits his voice admirably. He has faults of style but is likely to prove a very useful and effective singer, both in sacred and secular music.

The concerted singing was, on the whole, satisfactory, although somewhat lacking in harmony. Miss Earle achieved a good success, perhaps the next best to that of Mr. Morawski. Mrs. Imogene Brown also sang with taste. Mr. Korbay's music is somewhat better than his performance of the same. A duet for two pianos, a so-called "Scherzo," by Carl Walter, was played by Signor Agramonte and the composer. It is no "scherzo," but rather a "valse de concert," both in rhythm and time. The middle section is quite pretty. A vocal quintet by Leo Delibes, "Aux bords du Guadalquivir," with violin obligato, was an interesting feature of the concert.

## "Captain Nicol" at the Thalia.

MARIE GEISTINGER, the celebrated German artiste, whose picture we present to-day to our readers, has returned from a highly successful theatrical tour through the Western States and again delighted a New York audience of unusually large size at the Thalia Theatre on last Wednesday night. She personated the title-role in Carl Zeller's comic opera, "Cap-

tain Nicol." The work musically may be described as one of the best of its kind written lately. Some of the numbers, notably so the finale of the first act, very nearly touch upon grand opera, the orchestration is masterly and far above the standard of the usual comic opera. For the thematic invention, however, Strauss and Suppé sometimes are ransacked a trifle more than is consistent with the character of originality that otherwise pervades the work. The book, however, is rather weak and cannot compare with those of Gilbert. The star of the evening, of course, was Mme. Geistinger, who sang and acted her martial lover rôle with perfect mastery and ease. It needs scarcely to be mentioned that she was enthusiastically received and literally overwhelmed with flowers. Of the other artists, Mr. Link, the buffo, was too awfully funny and kept the house in a constant roar of laughter. It is too bad that he has not a better voice or more correct ear. In fact, as regards voices, none of the members of the troupe, except Mme. Geistinger and Miss Seebold, have any. The latter, however, sings well and acts very gracefully. The chorus was fair, the orchestra good and Mr. Nowack's spirited conducting a pleasure to watch. The *mise en scène* also deserves a word of praise.

## "Robinson Crusoe" at Chickering Hall.

AT Chickering Hall on Friday evening, the 4th inst., for the benefit of Training School for Nurses, "Robinson Crusoe," an operetta, was represented, under the auspices of the Robinson Crusoe Club. It is the joint production of two members of the club, whose efforts seemed to be appreciated and enjoyed by the fashionable audience present. No doubt the work is not calculated to stand searching criticism, but the music is reasonably good for an amateur; in fact, somewhat superior to the libretto, which is filled with atrocious puns. The different characters were taken by A. F. Jenks, *Robinson Crusoe*; A. M. Hatch, *Cook's Tourist*; E. L. Kinsley, *Friday*; J. S. Jenks, *The Pilgrim Father*; Mrs. Grant, *Priscilla*; Miss Nichols, *Prunella*; Miss H. R. Otis, *Penelope*, and Mrs. Jenks, *Phenice*. The chorus of "Pilgrim Fathers" and "Pilgrim Maidens" was composed of well-known society people. The conductor has Rafael Navarro, and the stage manager, Chas. H. Parsons. The choruses were given with excellent effect, in fact surprisingly well. The voices sounded fresh and full. Mrs. Grant in her solos achieved a success, and Miss Nichols made a favorable impression. A. M. Hatch was very amusing, but the soloists generally were weak.

## "Princess of Trebizonde."

THE Princess of Trebizonde" was brought out at the Casino, in English, on Saturday night last, by the McCaull Comic Opera Company. It created an excellent impression, and will, no doubt, hold the stage for some time. The music is bright and tuneful, while the English libretto is better than such adaptations usually are. The opera was given with much spirit by the performers generally, and special mention is deserved by Digby Bell as *Tremolino*, John Howson as *Cabriolo*, Miss Laura Joyce as *Manolo*, Miss Madeline Lucette as *Regina*, and Miss Lillian Russell as *Prince Raphael*, who was received with hearty demonstration, and sang "Oh, flower so fair and sweet" with exquisite taste. Messrs. Howson and Bell were very humorous throughout the work. The chorus and orchestra were better than usual, while the costumes and scenery were rich and effective.

## Concert of the Yale Glee Club.

THE Yale Glee Club gave a concert in Chickering Hall, for the benefit of the Yale Navy, on Saturday evening, the 5th. A large audience, made up of admiring friends was present, and vigorously applauded the efforts of the sixteen young men who compose the club. The solos were quite well sung, but the glees and part-songs formed the real features of the performance. The concert passed off in the most enjoyable manner, and must have been fully satisfactory to the performers and its promoters.

## Sunday Evening Concerts.

THE eighteenth popular concert was given at the Casino on Sunday evening. The chief attraction was the appearance of the Chevalier de Kontski, whose piano playing was admirable. He gave Weber's "Concert-Stück" and his own well known "Le Reveil du Lion." In both his superior abilities were exhibited, and in response to great applause he gave two encore selections. Mr. Levy was as successful as usual with his cornet solos, while the vocalists, Signor Campobello and Mme. Sinico, created an agreeable impression. The orchestra under Rudolph Aronson's direction played a number of popular selections.

The concert at the Cosmopolitan Theatre brought out Miss Emma Juch, Mlle. Berta Ricci, Christian Fritsch and Max Steinbuch, with an orchestra directed by Max Maretzek. The orchestra was small and inefficient, otherwise the selections from the conductor's opera, "Sleepy Hollow," would have been far more successful. Miss Juch and Mr. Fritsch sang with spirit, and reaped the vocal honors of the evening.

—Der Freischütz" was given on Friday night at the Lexington Avenue Opera House, with nearly the same cast that sang it a year ago at the Thalia Theatre. Miss Emma Juch repeated her charming impersonation of the heroine, *Agatha*; Miss Berta Ricci was admirable as *Aennchen*, and Messrs. Fritsch and Weinlich repeated their vigorous performances of *Max* and *Caspar*.

## Boston Correspondence.

BOSTON, May 6.

THE first of May saw the commencement of the sixth triennial festival of the Handel and Haydn Society, in Boston Music Hall, by the performance in the evening of the "Ode to St. Cecilia's Day," by Handel, Miss Thursby and Mr. W. J. Winch, soloists, and of "The Tower of Babel," by Rubinstein, Mr. Adams, Mr. J. F. Winch and Mr. Myron B. Whitney, soloists. Mr. Carl Zerrahn was the conductor, and Mr. B. J. Lang the organist. According to the programme, the chorus numbered five hundred singers and the orchestra seventy-five players. The performance of the Handel number was on a whole good, albeit it is one of the most uninteresting compositions of the great composer that I know. If it were not for the name, certainly nobody would think of performing it in the nineteenth century. Almost any cantata of Bach's would have been preferred to it. The latter half of the work especially is very dry, whole pages of the score being nothing but variations on the chord of D major with occasional touches of the dominant. "The Tower of Babel" is the product of a great talent, perhaps genius, but unfortunately, as is the case with so many of Rubinstein's works, is not evenly sustained throughout. Magnificent passages are followed by comparatively weak ones, leaving the impression at the end as if the composer had, from some cause or another, been unable to thoroughly concentrate himself on his work, without which concentration, however, the production of real master-works is rarely possible. It is much to be deplored that Rubinstein does not give up his career as piano-virtuoso and devote himself entirely to composing, for with his immense natural gifts, and the necessary concentration, no doubt he would become one of the greatest composers of the age. Why "The Tower of Babel" should be designated a sacred "opera" is not very evident, for with the exception of where the tower is destroyed the music is nowhere dramatic, but is quite in the style of the modern cantata, as for instance, Schumann's "Faust music," or his "Paradise and the Peri." The finest part of the work is doubtless the beautiful orchestral introduction and the first chorus of the people, "To work, to work." Such a magnificent opening leads one to have great expectations of what is to come, which, however, are not quite fulfilled. The recitative parts are rather weak and nowhere produce any impression. The music where the tower is destroyed is very fine though, and works up to a good climax. Succeeding this are three very good choruses—first, the chorus of the Semites; second, the chorus of the Hamites, and third, the chorus of the Japhites. All three were very much liked by the audience, the last one even being encored. This was a pity, because the chorus did not sing it as well as the first time, for they came down from the pitch and sang very much out of tune with the orchestra. These three numbers, although very beautiful, do not, to my taste at least, fit into the style of the whole work at all, being of a totally different character, and thereby becoming a disturbing factor in the unity of the whole. The end of the work again is broad and powerful, and comes up to the fine commencement. The performance was satisfactory, although the orchestra spoiled several passages by undue haste, in spite of the conductor's evident endeavors to keep them back. The audience, although rather slender, seemed to enjoy the beauties of the work very much, and were very hearty in their applause. The second concert took place Wednesday evening, May 2, with the following programme:

PAINE'S CANTATA,  
THE NATIVITY.

Under the direction of the Composer.

Miss Emma C. Thursby, soprano, Miss Matilda Phillips, contralto,  
Mr. George W. Want, tenor, Mr. Myron W. Whitney, bass.

## CHERUBINI'S

## MASS IN D MINOR.

Mrs. E. Aline Osgood, soprano, Mr. Theodore J. Toedt, tenor,  
Mrs. F. P. Whitney, soprano, Mr. George W. Want, tenor,  
Miss Emily Winant, contralto, Mr. George Henschel, bass.

The cantata is a highly interesting work; in fact, I think it is the best composition of this composer that I have as yet heard. The opening chorus is especially fine, and is carried out in a broad and vigorous style. There are some delicious bits of writing for the solo voices, alternating with fine choral work, the whole reaching a good climax in the closing chorus.

Professor Paine conducted personally and was enthusiastically applauded, receiving quite an ovation at the close of his fine composition, proving thus his personal popularity here and also that there are some at least who are capable of appreciating native original work.

The beautiful "Mass" of Cherubini was finely rendered and was evidently much enjoyed.

The third concert came off Thursday afternoon, May 3. The soloists all did well, but the palm belonged without doubt to Mme. Gabriella Boema for her rendering of the Beethoven aria, which was indeed a highly artistic performance. The Choral Fantasy went well, Mr. B. J. Lang playing the piano part in his usual clear but rather stiff and uninspired manner. The duet from "The Flying Dutchman" evidently lacked sufficient rehearsing, as toward the latter part of it there was a sad mishap through wrong entries of some wood instruments, but disaster was happily averted. The overture of Chadwick has been heard before in one of the symphony concerts last winter, but as I was not in town at the time, it was new to me. I liked it very much indeed. It is a musicianly work, finely developed and well scored, and only goes to prove what I have already said of this young and promising composer—namely, that with a proper development and encouragement of his talent great things can be expected of him in the future. Such little trifles as Bocherini's "Minuet"

and Taubert's "Liebesliedchen" seem to me very much out of place in a festival concert; however, tastes differ.

The fourth concert on the same day in the evening consisted of Gounod's "Redemption." As this work has been repeatedly performed here, further comment on it by me is unnecessary, and it suffices to say that the performance was not so finished as the last one by the same society which took place at Easter.

The fifth concert on Friday evening, May 4, brought out "Arminius," Max Bruch's secular oratorio, under the personal leadership of the composer, Miss Emily Winant, Mr. C. R. Adams and Mr. Henschel singing the solos. To speak exhaustively of such a work would need an article of itself, so I will confine myself to a few general remarks. If one looks at the different parts separately, one detects many beauties and fine melodic passages are numerous; but if one takes the work as a whole it is somewhat monotonous.

The great weakness of the work is that there is too much massive writing, in other words too much noise, and consequently a lack of proper contrasts. This is largely owing to the way in which the choruses are treated. The composer, in this work at least, seems to discard all polyphonic writing, the bass, tenor and alto serving mostly only to fill up the harmony of the melody the sopranos give out. This does very well for one or two numbers, but when continued through a long work the effect is, as I have already said, monotonous. There is no doubt that for choral works of large dimensions, polyphonic treatment of the voices, is the only way to escape such sameness. A study of the works of the older masters fully proves this.

After having heard "Arminius" I can easily understand its cold reception in London. The London audience which goes to hear oratorios, is a highly cultivated audience and has been brought up, so to say, on the works of Handel, Bach and Beethoven, &c.

This being the case, it is only natural that it should have impressions, like the ones spoken of by me above, from a work treated in the way that "Arminius" is. There are, however, great beauties in the work and the Boston audience at least did not seem to agree with their London cousins concerning the work, for it applauded vociferously and gave the composer an ovation at the close.

The sixth concert took place Saturday afternoon, May 5th, and was to all intents and purposes, miscellaneous, indeed. Although it seemed as if the audience did not enjoy it as much as the one on Thursday afternoon. The soloists all did well and each had a fair share of applause. Taken it all in all the festival has been a success and the society is to be highly congratulated for the appreciation its efforts have met with. Sunday night the series of seven concerts will come to a close with the performance of Handel's Oratorio, "The Messiah." Miss E. Aline Osgood, soprano; Miss Emily Winant, contralto; Mr. Charles R. Adams, tenor; Mr. Theodore J. Toedt, tenor; Mr. Myron W. Whitney, bass, of which I will speak in my next letter. LOUIS MAAS.

## Pittsburg Correspondence.

PITTSBURG, Pa., May 5.

FOR the first time in its history, Pittsburg has had a real festival of music and one with which everybody may be well satisfied, for it was not only an artistic, but a financial success as well. The May Festival was given by the Pittsburg Musical Union in conjunction with the Mendelssohn Union, of Sewickley, Pa., and Thomas's orchestra, and under the auspices of a number of our prominent citizens, who resolved themselves into the necessary committees and arranged a guarantee fund; the latter was not needed, however, for notwithstanding the large expenditures, there is no deficit but probably a small balance. The concerts took place in the Coliseum Building, which had been transformed from a roller skating rink into a music hall, and even this transformation was successful.

The programmes were of the highest class probably ever produced here in a series of concerts, yet there was no paucity of selections and their high order need not be regretted.

As to the performances of Thomas's orchestra it is needless to speak. The ability of Mr. Thomas as a director and interpreter and the excellence of his orchestra, are well known. The Wagner and Liszt numbers were listened to with rapt attention, but, as was to be expected, did not create any enthusiasm; not that we have no intelligent musicians and cultured amateurs who admire, understand and appreciate those compositions, but it must be admitted, that the mass of our music-loving people are not as yet on that plane of musical culture necessary to an appreciation of modern orchestral work. The ballet music from Rubinstein's "Fera-mors," the "Tell" and "Tannhäuser" overtures were well received, and Mme. Rivé-King scored her usual success with her piano performances. There is no doubt that Mme. King plays with considerable skill, while, on the other hand, her playing lacks feeling and her interpretation leaves room for improvement.

As to the vocal soloists, they can be "bunched" in the statement that they did not fulfill expectation, and even Minnie Hauk fell below what was anticipated of her. The best voice undoubtedly was that of Mr. Kemmertz, but there was a recklessness on the part of the singer that created some consternation in "Elijah," and he is entirely too careless and indifferent to tempo and baton. We regret that Mrs. Hartdegen was heard only in a few numbers of the "Redemption," as she made an excellent impression. Neither Mrs. Allen, Mrs. Cole, nor Mr. Harvey proved themselves to be really first-class singers.

The triumph of the festival was achieved by the local chorus and its director, Mr. Retter. Those of us who have always maintained that Mr. Retter was the only local musician to attain satisfactory results with the choral organization—those of us who were aware of his ability and confident of his success, were not

surprised, but only gratified; but there were hosts who were lukewarm in their support of Mr. Retter and blind to his accomplishments, and to them it was a revelation to hear Mr. Thomas say he had never directed a better drilled and more flexible chorus. At Mr. Thomas's invitation Mr. Retter directed the production of "Elijah," and so great was the confidence of the former that it was done without a rehearsal. Mr. Retter acquitted himself splendidly, and with his chorus achieved a success which will forever secure his position as the conductor of Pittsburg and an equal at least of many conductors elsewhere, who make higher pretensions.

Although but one rehearsal for the "Redemption" was held, the chorus seemed to be perfectly familiar with Mr. Thomas's baton, and there wasn't a hitch. The choruses of the "Reproaches," "Unfold ye Portals" and the closing chorus with its fugue, as well as the "Celestial Chorus," were magnificently rendered.

This festival has placed Pittsburg in the rank of musical cities, and it seems to be the determination to keep the position attained. The chorus has disbanded, but a meeting will be held shortly for the purpose of organizing a "Festival Association" similar to those existing in other cities. A music hall, of which our city is greatly in want, is also likely to be realized in the near future, the success of our festival having aroused our music-lovers and wealthy citizens from their apathy. The liberal support accorded to the numerous musical events of the past season, gives sufficient guarantee of future support to any undertaking deserving to be identified with the cause of good music. Pittsburg has reason to be proud of its first great effort. BEN MORDECHAI.

## Cleveland Correspondence.

CLEVELAND, Ohio, May 4.

PROFESSOR FRANK BASSETT gave his eighth complimentary organ recital on Sunday afternoon at the First M. E. Church, assisted by Miss Annie B. Rutherford, contralto, and Mr. C. I. Cole, basso. Mr. Bassett possesses marked ability as an organist, and his interpretations of the various numbers was very successful and merited great praise in their rendition. Miss Rutherford is quite a favorite of the musical people of Cleveland, and possesses a fine rich voice that is always appreciated by her auditors. Mr. Cole also acquitted himself in a creditable manner.

The grand piano concert given at Case Hall last night, by Mr. Wm. H. Sherwood, of Boston, assisted by Miss Cornelia Townsend, soprano, and Mr. J. T. Wamelink, baritone, was quite a success, and was appreciated by a select audience. Mr. Sherwood proposes to give another concert next Saturday afternoon.

Judging from the present indications, the concerts to be given by the Central Musical Association, assisted by Miss Minnie Hauk at the People's Tabernacle, on May 15 and 16, will be very successful. The first evening will consist of a miscellaneous programme, and on the last evening the "Creation" will be given. The Tabernacle will be profusely decorated, and no pains will be spared by the management to exceed anything that has been given in the city for some time.

The Boston Ideal Opera Company has been attracting fair audiences during the past week, and will close its engagement on Saturday evening.

The seats for the Thomas concerts, to be given at the Tabernacle next week, are not selling very fast. T. M. GARVIN.

## Lockport Correspondence.

LOCKPORT, N. Y., May 5.

AT Hodge Opera House, on Monday April 30, Haverly's English Opera Company scored a decided hit in Strauss's "Merry War." This company gave the first and best rendition of "La Mascotte" in this city and consequently the house was well filled. Although Lockport audiences are not classed as being very critical, yet this company was destined to be severely criticised, when a report became current to the effect that their prima donna, Miss Dora Wiley, would not appear. She is in ill health and has temporarily severed her connection with the company. Her substitute, Miss Louise Searle, has a fine stage presence and a good voice. I would say excellent were it not for its disagreeable quaver and want of strength to meet the requirements of the piece. Miss Anna Gunther, as *Artemesia* and Miss Bonnie Courtland as *Eliza* acquitted themselves creditably. Of the gentlemen, Charles H. Drew as *Umberto Spinola*, Carlos Florentine as *Balthazar*, and Richard Golden as the *Marquis*, gave excellent renditions of their respective parts. The rendition as a whole was as good, if not better, than that of any other operette ever given here. The orchestra was fair, lacking only in number, and gave us some new pieces in a spirited manner.

The next opera booked is Rice's "Iolanthe," which will be produced on May 14; this opera has never been rendered in this city and as the company comes well recommended, they will probably have a crowded house.

The Sängerbund Club of this city gave its annual May Fest on Thursday May 3, and was an enjoyable affair. H. LAYTON.

## Worcester Correspondence.

WORCESTER, April 20.

THE "Troubadours" local burlesque, produced in the theatre April 11 and 12, proved very enjoyable, and ranks in the "front row" of our many amateur attempts. The "curtain act" and Reeves' orchestra carried off the honors, although Messrs. Raymore and Pollard as *Elsie* and *Strathmore* in the second part, were the popular favorites of the audiences. The

scenery was tastefully set, the costumes neat and chorus excellent, but the dialogue would have proved more enjoyable if left to the imagination of the patrons.

### In Favor of a Composers' Society.

NEW YORK, May, 6.

My Dear Courier:

TRUE to your name, you are in the advance and have shaped your course in the right direction in advocating in your last issue the formation of a composers' society in this city, whose aim it will be eventually to bring out the latest works of native and resident composers.

This society will indeed supply a long and sorely-felt want. It will, in my humble opinion, if established, give an immense impetus to musical art in America, for while the creative musician writes, because he must, because there is an inner necessity which compels him to give expression to his inspirations and thoughts, it cannot be denied that the hope of hearing his works and bringing them to the notice of a sympathizing and friendly public, will act on his creative powers and ambition as the first spring showers on reawakening nature.

Yes, we might say, slightly changing the words of our great and lamented Wagner, in furthering this project: "If you wish, we may have an American art."

Begging you to reckon me among the staunchest supporters of this movement, I remain with sincere esteem, yours truly,

FREDERICK BRANDEIS.

### Compliments from Baltimore.

BALTIMORE, May 4.

Editors of The Musical Courier:

THE writer takes pleasure in expressing his thorough appreciation of the spirit in which your correspondent has reviewed, in your issue of May 2, the rendition of the Baltimore Oratorio Society at the recent musical festival held in this city. Up to this period everything connected with this society has received its full measure of praise, and none of the critics have had the moral courage to point out the few minor defects that have been so apparent to some of the musical people of this city, and to which your correspondent has so kindly and considerately referred. Such suggestions are certainly calculated to benefit any organization that aims to accomplish what our Oratorio Society has undertaken; and if these suggestions are taken up in the same spirit in which they are offered, the result must be gratifying.

The writer, in addition to other subscribers, hopes that your staff may always be represented at the oratorio concerts; for disinterested and just criticisms will accomplish more than fulsome flattery, though it is far from the writer's wish to deny to the Oratorio Society the praise to which it is justly entitled.

A SUBSCRIBER.

### Funeral of W. F. Mills.

AT noon, on Wednesday morning last, the remains of William F. Mills, the well-known musician, pianist and teacher, were brought to the Church of the Transfiguration, whence, after the impressive and solemn funeral rites had been performed, they were removed to the Lutheran Cemetery for interment. The Rev. Dr. Houghton officiated at the "Little Church Around the Corner." The veteran, Mr. Geo. W. Morgan, presided at the organ, and the quartet of the church, assisted by Miss Henrietta Beebe, Mrs. S. B. Anderson, Mrs. Florence Rice-Knox, Mr. Oscar Steins, Mr. H. R. Humphries and Mr. Ed. Connell sang the funeral music for the dead musician. Many friends had gathered to render the last honor to William F. Mills, who has always been a great favorite with everybody, on account of his genial, open-hearted and amiable character, and many a silent tear was shed by his friends, pupils and associates. The chief mourners were Mr. S. B. Mills, the brother of the dead man, and his family; and among his many friends were noticed: Wm. Steinway, Wm. A. Pond, F. Brandeis, L. G. Gottschalk, Homer N. Bartlett, Louis Geiluss, Miss Lina Bühlmeier, John N. Rathgeber, L. M. Ruben, Chs. Fradel, Horace Howland, Miss Celia de Lussan, Felix de Fontaine, Dr. and Mrs. Kay Martin, Mme. Anna Bishop, Niel Bryant, J. Delpeaux, L. F. Harrison, John Darcy, J. Schmidt, J. Mansur, Tom Bullock, John Atkins, James Atkins, C. J. Grass, Chs. Pratt, F. Jameson, Louis Suttan and family, Mrs. Beard, Parsons-Price, Miss Jenny Hughes, Signor Lencioni, John Lavine, G. Cooper, W. Specht, Miss Mina Geary, C. Alden and O. Floersheim.

French comic opera will be given in this city for one week more by Maurice Grau's company during the present season. The performances will be given at Daly's Theatre, beginning on Monday, May 14, when "La Fille de Mme. Angot" will be presented, with Capoul and Théo in the cast. On Tuesday, May 15, Mme. Théo will appear as *Boccaccio* in the Parisian version of Von Suppé's opera. Capoul will return to France on the 16th inst., and Théo will sail in the new French steamship on the 23d.

The Bishop of Manchester, preaching at Bolton (England) lately, is reported to have said he thought it was needful to warn people that there were dangers in musical services, as well as delights and pleasures in dreams. It was a sensuous type of religion that was just now attracting men and women, especially young men and women. The sensuousness of it was of different kinds—there was the type of ceremonialism on the one hand, and the type presented by the songs of the Salvation Army on the other.

### HOME NEWS.

—Miss Emma Thursby sang at the Handel and Haydn Triennial Festival lately held in Boston.

—The Nyack Choral Society will give its third and last concert of the season on Thursday evening in the First Baptist Church of Nyack.

—A complimentary musical recital was given in Chickering Hall, on Monday evening last, by the vocal pupils of F. E. Bristol. The affair was private.

—Mr. Crouch, the composer of the popular ballad "Kathleen Mavourneen," will have a benefit concert in Baltimore on Decoration day. It should be a great success.

—The directors of the Academy of Music held their annual meeting on April 30, and decided to sustain Mapleson and Gye and to pay them a subsidy of \$40,000 for next season.

—Max Bachert, the well-known operatic manager, and Miss Fanny Kellogg were married on April 30. They will be "at home" on the Mondays of November at the Hotel Pelham, Boston.

—The Columbia College Glee Club will give a concert on Friday evening in Chickering Hall, to help defray the expenses of the Columbia crews during the coming season of boat-races.

—Elaborate preparations are being made for the second musical convention of Virginia and North Carolina, which is to be held at the Academy of Music in Petersburg, Va., on the 29th of next month.

—At the conclusion of Mme. Geister's engagement at the Thalia Theatre, which will last for two weeks, the theatre will be closed for the summer and preparations made for the next season's campaign.

—The alterations in the Bijou Opera House to be made during the summer will cost about \$30,000, according to the lessees. When completed the theatre will be opened with the new opera, "The White Sergeant."

—The comic opera, "Satanella," was to be produced at the Standard Theatre, Tuesday evening, May 8, with a strong cast, new scenery and costumes, a ballet, a chorus of forty singers, and an orchestra of thirty musicians.

—This week was the last of the opera "Fortunio" at the Cosmopolitan Theatre, other engagements making it necessary to withdraw it for the present. A series of light operas are promised for the summer season.

—One of the stars who sang in a recent concert given in St. Paul, Minn., by the Choral Society was a Miss Kate P. Kountz, formerly of Pittsburgh, Pa. Her voice is powerful, and her singing on the whole very effective.

—Miss Emma Abbott and her opera company gave on Saturday night, in Troy, the closing performance of a season of thirty-five weeks, during which 280 performances have been given and twenty-one different operas produced.

—The annual concert of Signor and Mme. La Villa's pupils will take place at the Madison Club Theatre on Tuesday evening, May 15. Mme. Madeline Schiller, Carl Feininger, Signor Nestore Calvano, and Signor Lencioni also appear.

—Mr. Jerome Hopkins had to close his "Orpheon" Free Schools some time ago on account of debt, after having maintained them for eighteen years. For thirteen years he has been struggling to pay the debt, and he has just accomplished it.

—Mr. Kirchner gave a performance of Gounod's "Gallia" at Association Hall, Philadelphia, on Monday night. The choir of St. Clement's Church took part in the performance, which was for the benefit of the French church St. Sauveur.

—Maurice Strakosch has concluded arrangements to produce Wagner's famous work, "Ring des Nibelungen," in this city during the autumn months. All the artists will be brought from Europe, and the same attention to detail which characterized its production in London will distinguish its production here.

—The choir of St. Leo's Church in East Twenty-eighth street, conducted by the organist, W. E. Mulligan, performed Haydn's Sixteenth Mass, with a chorus of thirty voices and the instrumental assistance of the New York Philharmonic Club, on Sunday morning last, the occasion being the anniversary of the church.

—Miss Lillian Russell has concluded an arrangement with Alexander Henderson, of London, and will appear in the English capital next autumn. The arrangements were completed on Saturday by cable. Edward Solomon will leave for England also to bring out one of his operas, in which Miss Russell will appear.

—Mr. Tislington's benefit at the Union Square Theatre on Thursday afternoon, was a substantial success. He has been director of the orchestra for some twelve years. Richard Mansfield gave a sketch, "The Italians," in excellent style. The second act of "The Sorcerer" was interpreted by the Casino Company, in which Miss Lillian Russell appeared to advantage.

—Mr. Carter has an excellent choir now at Plymouth Church, Brooklyn. It is made up of experienced church singers, who are unfortunately out of lucrative places, and who for the love of good music are content to sing for small remuneration. The choir will cost somewhere about \$200 per month, and the church members have promised to refund this sum and any other

expenses which may be considered necessary for keeping up a good choir. There are four good tenor soloists. The anthems rendered last Sunday were: The "Sanctus," from Gounod's "Messe Solennelle;" Goss's "Fear not, O Lord," and Hayes's "Save, Lord, and hear us."

—The Paterson Musical Union gave its fifteenth public rehearsal at the Paterson Opera House on last Thursday evening. The programme, which was a good one, included Gounod's "Gallia;" Schubert's setting of the Twenty-third Psalm, and a "Sanctus" and "Benedictus," also by Gounod. The solos were by Miss Kohlhaas, Miss Paul and Messrs. Crooks, Eben, Skalmer and Ledeler.

—"The White Sergeant," Messrs. Solomon and Stephens' new opera, will be brought out simultaneously in New York, Boston and London. The scene of the opera is laid in England during the reign of Queen Anne. The prima donna represents, in the first act, a professional singer, and in the second a soldier known as "the White Sergeant," from whom the opera derives its name.

—At a recent concert given in Petersburg, Va., by the Petersburg Musical Society, the clarinet playing of Signor Andrea Coda was one of its really enjoyable features. He is, indeed, a master of the instrument. The concert altogether was a success. The first musical festival ever given in Petersburg will take place at the end of the present month. The Philharmonic Club will play.

—A concert tour has been arranged under the direction of Dr. Leopold Damrosch. A series of concerts and festivals will be given in a number of cities and towns, beginning in Cincinnati to-morrow evening. The company will visit, among other cities, Toledo, Cleveland, Chicago, Milwaukee, Denver, Des Moines, Indianapolis, Columbus, and Pittsburgh. Dr. Damrosch will carry with him an orchestra of fifty-six musicians, chosen from the ranks of the Symphony Society of this city, and with the aid of local choral organizations will hold music festivals in Cincinnati, Toronto, Buffalo, Milwaukee, and Denver, remaining in the last place named six days. The solo performers will be Mme. Scalchi, Mlle. Isidora Martinez, and Mme. Teresa Carreño.

—The first great musical festival ever held in Philadelphia will take place in the Academy of Music this week. The performances will occur on Wednesday, Thursday, Friday and Saturday evenings and on Thursday, Friday and Saturday afternoons. On Wednesday evening the programme will include Handel's Sixth Chandos Anthem, Beethoven's "Ah! Perfido," sung by Mme. Boema, and Spohr's "Last Judgment." Max Bruch's "Odysseus" will be performed on Tuesday night, the solos being taken by Miss Fuller, Miss Cranch, Mr. Graff and Mr. Remmert. The programme on Friday evening is to be miscellaneous, embracing the "Inflammatus," from Rossini's "Stabat Mater," sung by Mme. Boema and the chorus. The chief selection on Saturday night will be Mendelssohn's "Hymn of Praise." The matinee on Thursday will bring forward Mr. Joseffy in Saint-Saëns' second piano concerto. On Friday afternoon Mme. Scalchi and Mr. Romeyn will sing, and on Saturday the solos will be by Mme. Scalchi, Miss Cranch, Miss Fuller, Mr. Toedt and Mr. Heinrich. The festival forces will also include a chorus of 500 voices and an orchestra of 100 instruments.

—At the annual meeting of the Oratorio Society of New York on last Thursday evening, in Association Hall, the Rev. William H. Cooke presiding, Secretary W. B. Tuthill reported a total membership of 456, a gain of 49 members, and an attendance at rehearsals which was 13 per cent. better than last year. Morris Reno, the treasurer, in his report stated that the receipts for the year were \$12,920.26, and the expenditures \$12,805.26, leaving a balance in the treasury of \$115. Paul Schoen, the librarian, placed the value of the society's library at \$3,000, and called attention to the fact that 93 volumes were missing. The following gentlemen were elected directors for the ensuing year: Dr. Leopold Damrosch, Morris Reno, S. M. Knevals, the Rev. William H. Cooke, W. B. Tuthill, John D. Prince, J. P. Davis, A. G. Wood, Dr. E. H. Janes, J. J. Wilson, G. F. Bingham, Herman Oelrichs, Henry Seligman, the Rev. H. C. Potter, D.D., and Frank S. Kennedy. This is the same board as last year, with the exception of Messrs. Bingham, Davis and Kennedy, who fill the places of retiring directors. It will be seen that Paul Schoen was not re-elected.

—The Denver *Republican*, of April 29, printed the following church notice: "St. John's Cathedral, Welton and Twentieth street—Morning services: 'Te Deum,' Jackson in F. Anthem, 'Leave Us Not,' Stainer. Evening service: Jackson, in F. Anthem, 'Blessed Art Thou, Lord God of Israel.' Chorus—quartet, duet, chorus, Kent. After the evening service, Boccherini's minuet for muted strings on the new stop, the voix celeste (used for the first time); air, du Dauphin Roeckel, and Offertoire in F, Scotson Clark." The same church in Lent advertised the Passion music on the fences with full-sheet posters. Among the attractions promised were, in large capitals, "Full Chorus," "Grand Orchestra," &c. Within a few days, for some reason, part of the posters was covered with white paper and the "Grand Orchestra" was not to be heard, although the Passion music was well rendered with the means at command. At the same church, the best bass singer of Denver, a German rationalist, refused to wear the surplice, which was suddenly found to be a necessary concomitant of the music. The temporary precentor, however, a son of Dr. Damrosch, finds it easier to don the religious garb, and probably his conscience does not cry very loudly against it.

## FOREIGN NEWS.

...Mozart's operas are being given in Vienna in chronological order.

...Franz Liszt was expected in Weimar at the middle of last month.

...Wilhelmj will be one of the soloists at the Netherlands Musical Festival.

...Recently was commemorated at Bordeaux the anniversary of Halévy's death.

...The new theatre at Prague opened on May 1 with Massenet's "Hérodiade."

...The King of Spain has decorated Adolphe Fischer, the well-known cello virtuoso.

...Vaucorbeil has been to Genoa to see Verdi about his new opera Iago (or Othello?).

...Ponchielli's "La Gioconda" will be represented at the Vienna Opera House the coming season.

...Alexander Guilman, the great organist, will resume his organ recitals at Paris about the 15th inst.

...A new comic opera by Ignaz Brüll, called "Königin Mariette," is to be produced in Munich early in June.

...Otto von Koenigsloew, concert master at Cologne, lately celebrated the twenty-fifth anniversary of his position.

...At Messkirch, the birth-place of Conradin Kreutzer, a monument erected in his honor will be unveiled on June 29.

...Johann Svendsen, the Norwegian composer, has been appointed conductor of the Royal Court Theatre at Copenhagen.

...H. R. H. the Prince of Wales has duly applied for, and obtained from the Queen, a charter for the Royal College of Music.

...Mr. Bonawitz's chamber concerts are meeting with much success in London, as are also the piano recitals of Mr. Aguilar.

...From Petersburg the eminent prima donna Mme. Frank-Duvernoy has returned to Paris. She met with great success in the former place.

...On the occasion of the grand fêtes that are to be given in Moscow for the coronation of the Czar, there are to be erected on a large esplanade four temporary theatres, two for dramatic performances and two for ballets and pantomimes. An

open air concert will be given by twelve military bands, with accompaniment of twelve choruses of soldiers.

...Herr Wachtel has just celebrated his sixty-first birthday. He first appeared on the boards of the Hamburg City Theatre some thirty-four years ago.

...Teresina Tua, the great lady-violinist, by way of Danzig and Königsberg, in which two cities she gave concerts, has gone to Russia for concert purposes.

...The representations of Wagner's "Niebelungen" Trilogy at the Teatro Comunale, Bologna, were to have taken place on the 21, 22, 23 and 26 of last month.

...A new work by Albert Cahen, entitled "Endymion," was recently performed in Paris at a "Concert Padeloup." It is well spoken of by the *Revue du Monde Musical et Dramatique*.

...Berlioz's "Requiem" was performed at the fourth concert of the Gesellschaft der Musikfreunde in Vienna. The work found more admirers than upon previous occasions of its performance.

...Apropos of Saint-Saëns's Henry VIII., the Paris *Figaro* narrates that King Louis Philippe had also in mind an opera with the same title, and that he had spoken to the composer Halévy and to Scribe.

...The annual gathering of German musicians will this year take place at Leipzig early in May. According to custom, the musical festival will last four days, and an oratorio by Bach will be given in the Church of St. Thomas.

...At a recent concert in Munich an oratorio, "Ruth," for soli, chorus and orchestra, written by a lady, Miss Louise A. Le Beau, was successfully performed. The critics speak highly of the conception and orchestration of the work.

...A Chamber music quartet club in Brussels, is made up of the following artists: M. M. Cornelis, Agniesz, Gangler and Jacobs. At the third concert a quartet by Schumann and an interesting quintet by Boccherini were performed.

"Mademoiselle Dynamite" is the title of a new comic opera awaiting production, words and music by M. Paul Courtois. Notwithstanding the painfully suggestive title, the action does not take place in our day, but is dated for the year 1803, at Bethencourt-sur-Mer.

...It is reported that "Iolanthe" will be succeeded at the London, England, theatre, where it is now running, in September, by a new operetta, the text of which Gilbert has already

completed, and the music for the first act of which Sullivan has already written.

...Gounod's "Redemption" was performed by the Nouvelle Société de Brussels, in that city, on Sunday, April 22. The composer himself conducted the work. The same work will be given in May in Geneva, on the occasion of the reunion of the singing societies of the Suisse Romande.

...*Il Trovatore*, of March 29, says: A certain Gustave Fuile, of Chicago, an enthusiastic admirer of Boito, has presented this composer with a magnificent statue of solid silver, representing "Mefistofele." On the pedestal there are portraits of Goethe and Boito, and the epigram, "L'uomo onora nell arte la dote divina"—(The man honors in art the divine gift.)

...The following is the complete company of artists who will appear during the present spring season at the Lyceum Theatre, Barcellona: Sopranos—Teodorini, Gini and Leria; mezzo-sopranos—Borghi and Ercoli; tenors—Masini and Giannini; baritone—Dufrique and Verger; basses—Nannetti and Rapp; buffo—Florini. The conductors are Goula and Vehilo.

...At the Vienna Court Opera Theatre, the fiftieth anniversary of the production of two operas will be celebrated. The first one will be "Norma," which was brought out there for the first time on May 11, 1833, and during these fifty years has been given 328 times. The second is "Robert," produced for the first time on August 31, 1833, and since repeated 401 times.

...The programme for the sixtieth Lower Rhine Musical Festival, to be held at Cologne, under the conductorship of Ferdinand Hiller, is as follows:

SUNDAY, MAY 13.	
Eroica Symphony.....	Beethoven.
The Creation.....	Haydn.
MONDAY, MAY 14.	
Cantata (God's Time).....	Bach.
Concerto Grosso, for orchestra.....	Handel.
The 114th Psalm.....	Mendelssohn.
Richard Loewenherz.....	Hiller.
Second Pianoforte Concerto.....	Brahms.
Played by the Composer.	
Schon Ellen.....	Max Bruch.
"Leonore" Overture.....	Beethoven.
TUESDAY, MAY 15.	
Symphony No. 2, in D.....	Brahms.
Conducted by the Composer.	
"Faust" Overture.....	Wagner.
"Manfred" Overture.....	Schumann.
"Auf der Wacht," for orchestra.....	Hiller.
Interspersed by solos of Miss Lehmann, Miss Spiess, Aug. Wilhelmj, Mr. Goetze and Mr. Mayer from the Cologne Opera.	

## Professional Cards.

[This department has been established to give members of the musical profession an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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# THE MUSIC TRADE.

The "Musical Courier" is the Only Weekly Musical Paper Published in New York. Office, 25 East 14th Street.

THE increase of trade in small mechanical musical instruments during the past few years has been very marked. This special branch of the music trade may be said to have developed within a comparatively short time, and it astonishes those even who are financially interested in it. No one would have had the hardihood to predict several years ago that the number of instruments at present necessary to supply the demand would be anything like as large as it actually is. These small mechanical musical instruments are used in thousands of families, and seem to be attaining even still greater popularity. They no doubt fill a want, especially in the rural districts, where music can only be learned under difficulties, and at a cost that the average countryman can hardly stand. Altogether, we are inclined to believe that the instruments referred to have only just obtained a hold upon the public, and that the future sales will far outstrip those of the past.

SOME of the piano manufacturers have not succeeded in making satisfactory dampers. Professional pianists have often had to play upon instruments possessing many excellent qualities, the dampers of which, however, have failed to stop the tone from sounding immediately the finger has left the key. The damper question is one of really greater importance than some piano manufacturers seem to believe, and, consequently, there are in the market instruments that are positively offensive to refined ears. The two chief matters connected with dampers are the quality of felt employed and the action of the forte pedal. If the felt is too soft, the work it has to perform must be done imperfectly, the vibration of the strings being only half arrested when the pedal is raised and the dampers allowed to fall upon the wires. The free action of the pedal is also a matter of some moment in insuring the complete working of the damping apparatus. A slight fault in this apparatus will cause good work to appear defective, if not absolutely bad. The fact is, that in the construction of pianofortes of all kinds and shapes, the manufacturer who fails to see the importance of bestowing minute attention upon the damping section of his instruments, is willfully discounting his future reputation.

CERTAIN piano and organ dealers are apt sometimes to descend to doubtful business transactions. They endeavor to sell goods not on their merit, but at the sacrifice of an honorable mercantile principle—that is, by means of misrepresenting the worth of a competitor's stock. A common but reprehensible trick consists in agents keeping on hand worn out, battered instruments of a different make from those they deal in. These instruments are triumphantly paraded before intending purchasers, and are described as having been in use but a short time, notwithstanding the miserable appearance they then present. Knowing ones are well aware how false are the statements made by such unscrupulous agents. They are bound to sell what instruments they have for sale; the means whereby they accomplish this are of secondary consideration. Of course, no one expects an agent to lose a sale because of a failure to trumpet his own brand of goods, but it is the vilifying of an opponent's merchandise that is to be decried. As was said before, the sacrifice of an honorable mercantile principle is to be condemned. A good instrument, sold at a reasonable figure, appeals to the intelligent purchaser; an instrument that will stand a rigid examination and that has been well exhibited—this will influence the mass of buyers.

## The Trade Lounger.

E. G. Harrington & Co. are making a new scale upright that I played on the other day, which surpasses anything I have hitherto seen in that factory. This firm is a pushing, progressive house, with capital and something in addition to capital—brains. Their new factory is large enough to turn out from fifty to seventy pianos a week, and they are working their way up gradually to something like a dangerous number for some of their competitors.

Competition surely is the life of the piano and organ trade; it keeps them all wide awake and ready for all contingencies. This has been as manifest with the organ as with the piano houses. Many of the organ manufacturers are represented here in this city now, the Estey, the Smith American, the Wilcox & White, the Sterling, the Loring & Blake, the Ithaca, the Clough & Warren, and the Mason & Hamlin organs. Some active

agents should take the New England organ. That's a selling instrument. I understand that the New England Organ Company has been extremely busy all through March and April.

The Packard Organ at Fort Wayne, Ind., is an active house, and a dealer here could sell their orchestral organs without trouble. Leiter Brothers in Syracuse are doing a good trade with the orchestral organ. In fact, the orchestral is gradually spreading over the South and East.

Horace Waters & Co. are doing a handsome organ business. Since the removal to Fifth avenue there is much bustle and trade in the handsome warerooms. T. Leeds Waters, Alfring and Mr. White are three level-headed business men who are going to be as busy as bees whenever a "boom" strikes this line again.

W. F. Tway told me that the "boom" of last year was so heavy and unprecedented that the members of the trade are like spoiled children now, and if the sales and profits are not as large as they were last year business is not considered favorable. There is a good deal of truth in that remark.

After leaving Tway I dropped in next door to see the Mason & Hamlin folks. It was on Wednesday morning last. Northrop was in, but Mr. Currier was anxiously expected by a bevy of ladies, some young, some old, some handsome, some not, and one very stout. I was struck with the numerical force of customers awaiting the model salesman, but as each one had a roll of music in her hands, I asked Northrop what conservatory was let loose. He told me that Currier had advertised for some singers for a Presbyterian synagogue. Well, Currier soon came in, and it took him several hours to get rid of the prize singers. I am sure he did not attend much to business that morning.

Mr. F. H. Underwood, at the Smith Organ Company, Boston, sent me a postal card, stating that an injunction would be asked for to prevent the sale of the Music Hall organ. The application for the injunction quotes a most significant vote of Music Hall Corporation, accepting funds for the organ in trust. That seems to me to settle the whole business, as they say in Boston. If they accepted the funds for the organ in trust, I do not see how they can dispose of the article they purchased with the trust fund. Mr. F. H. Underwood's article in the Boston *Evening Traveler* has been read all over the country.

Beatty's organs seem to be removed with greater alacrity from houses where they have been placed and with less objection than is made to the removal of the Music Hall organ. "Comparisons are odorous," as the Jerseyman said. It is surprising, in the first place, that anyone can permit an instrument like a Beatty organ to be put in his parlor. Beatty has just published a statement of the number of organs he has shipped, but, with characteristic modesty, he does not state how many have been returned.

The Beatty pianos are not selling as rapidly now as formerly. I know where they are made, but it is a trade secret and I must not tell. The firm that is making them has a right to make pianos for anybody, and as long as Beatty pays his notes, the firm would be foolish not to furnish him with pianos. He used to ship six or eight a month; the shipments are about 50 per cent. less now.

C. D. Pease is out West. This is the first time in years that Pease has taken a vacation. He will visit every firm of prominence, and, as nearly all of them sell the Pease pianos, he will feel perfectly at home. There is no nonsense about Pease. Judging from the thousands of pianos he has made and will make, Pease means business all the time.

## A Valuable Invention.

Mr. George P. Bent, of Chicago, whose extensive business has brought him into prominence among the organ manufacturers of this country, is in possession of a new, unique and important invention which is destined to influence the tuning arrangements in pianos.

It is well known that a piano when otherwise in tune may be of little or no use if one string only is not in proper tune. A tuner must be secured to adjust this string. Some pianos, the pins of which are not properly fastened in the pin-block, are practically of little use to performers. The patent which Mr. Bent has shown us avoids these serious dilemmas.

The invention consists of a slotted frame running across the entire scale of a piano, which is securely fastened to the bed of the instrument. Through these "slots" the string passes, as it does through the agraffe, from the hitch-pin to the tuning-pin. Through this slotted frame, which is perforated, a series of adjusting screws pass which bear directly upon the strings, a screw pressing upon each string.

The process and its results are about as follows. After the string is fastened in the usual manner, with its new arched and

slotted frame in proper position, the screw bearing upon it, any change or variation in the tone of any particular string, can be altered with ease. By forcing the adjusting screw down, the tension is correspondingly raised and the tone of the string consequently raised; by withdrawing the tension, the string is relaxed and the tone lowered. In addition to the simplicity of the process, the repeated tuning and consequent loosening of the tuning pins are avoided. The many persons owning pianos who live in the country or at distances from tuners, or such persons whose pianos may otherwise be in good condition with the exception of a few strings, can, with the small key used in tuning the adjusting-screw, get those strings into proper pitch again. It is a labor-saving invention, and avoids many unpleasant conditions that at times make the piano practically useless. The price of the attachment is within the reach of anyone who can afford to get a piano. The manufacturer who secures it can make an effect with it by attaching it to his instruments.

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## Communications.

We are pleased to insert the following note received from T. M. Antisell, San Francisco, Cal., referring to a mortgage said to have been given recently by that firm:

SAN FRANCISCO, May 1, 1883.

Editor of The Musical Courier:

T. M. Antisell & Co., of San Francisco, have made no mortgage of any kind to any person.

Yours respectfully,

T. M. ANTISELL.

## New Foreign Publications.

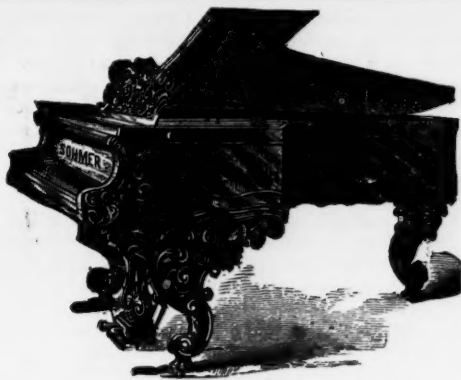
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## Trade Notes.

—Peck & Son received a large order for uprights on Monday last.

—W. B. Mead, piano and organ dealer, Wichita, Kan., has given a realty mortgage for \$350.

—Christie & Son now occupy the whole factory building, occupying five stories of 50 by 200 feet.

—John F. Huner has rented the building adjoining his present factory, thereby doubling his manufacturing facilities.

—Dippel & Schmidt, action manufacturers, have removed to their new factory, Nos. 228 to 238 East Forty-fourth street.

—Adam Couse, of Detroit, who sold out to Schwankowsky some time ago, has gone into business again on his own account.

—Alberto Himan's sheet-music establishment located in the 'Star' Theatre building, was damaged to the extent of \$50 by fire on Monday morning last.

—Joseph H. Richards, one of the best known advertising agents in this city, has taken his son into partnership. The firm is now Joseph H. Richards & Son.

—The Fort Wayne Organ Company is about introducing some large style organs. The company has just established several new agencies in Wisconsin. The last report we have received reads as follows: "Have increased our facilities, and prospects are splendid for big trade through the season."

—Haines Brothers' answers to our weekly trade circular, which we send to the prominent houses, are original. Here they are:

Condition of Trade.....Ans.: Good.  
New Styles.....Ans.: Special for schooner yacht "Vesta."  
Latest Trade Items.....Ans.: Not enough advertising journals.  
General Remarks.....Ans.: God bless you!  
Thanks!

—R. H. Rodda, chief bookkeeper of E. H. McEwen & Co., has made some elegant and artistic pen-and-ink sketches for signs for several houses in the trade. Among those who have made use of Mr. Rodda's talent are Messrs. Hallet, Davis & Co., Chickering & Sons, Christie & Co., Hardman, Dowling & Peck and the Sterling Organ Company.

—The annual report of the New York Chamber of Commerce, which has just been submitted, closes with the following encouraging remarks: "In surveying our own horizon of commercial enterprise, we fail to discern one cloud of menace, and look forward with cheerful confidence to a year of quiet prosperity for the entire country, of which New York will, as in the past, receive her ample share."

—Mr. George Bothner's new action factory, Nos. 135 and 137 Christie street, is one of the largest and most complete factories of its kind in this country. It is now in running order. The building contains four floors and a basement floor, in which the boiler, engine and drying rooms are located. It has 50 feet front and is 100 feet deep. The past prosperity of Mr. Bothner's business will undoubtedly continue and increase.

—The Chase Piano Company, Richmond, Ind., is running overtime, and is forty pianos behind orders. Eleven new agencies were secured by the company during the past month. Mr. Williams, the traveling man of the company, is constantly on the road. Prof. Samuel Tracy is in Ohio for the Chase Company. The style B upright cabinet grand is an instrument of pure and sympathetic tone, easy and elastic touch, and has received the highest recommendations from pianists who have used it. It is a splendid piano for agents to handle.

## New England Trade Notes.

Speaking of Wm. H. Sherwood's piano recital in St. Louis on April 27, the *Republican* says: "The piano Mr. Sherwood used is as fine a one as has ever been heard here, rich-toned and powerful, yet delicately sweet when the composition required it." The piano referred to was a Miller "Artist Grand."

Mr. J. B. Woodford, of the Loring & Blake Organ Company, Worcester, Mass., has been visiting the trade in New England.

The new catalogue of the George Woods Company is out, and is being distributed throughout the trade.

Mr. L. Leighton, West Pembroke, Me., has just received a patent on a reed organ.

Hallet, Davis & Co. are completing unfilled orders, which keep the factory busy.

A carload of Emerson pianos were shipped yesterday in one of the Emerson Company's freight cars to the W. W. Kimball Company, Chicago.

F. de Angueras has just returned from a successful tour through portions of New England, selling quite a number of Emerson pianos.

W. W. Kimball and Geo. W. Lyon, of Chicago, were both in Boston during the week.

Arthur Woodward, of Woodward & Brown, is on business in New York.

The Smith American Organ Company has discontinued its Atlanta branch. Mr. Merrill has gone to London, England, where

he occupies a position in the Smith Company's warehouses, and Mr. Tyler, also formerly of Atlanta, will in the future be at the Kansas City branch of the Smith American Organ Company. F. L. Freyer now controls the Smith American organs in Atlanta.

Mr. George T. McLaughlin, of the New England Organ Company, has been seriously ill with gastric fever at his home in Sandwich, Mass. He was improving, however, on Monday.

Mr. Ullman, of Hardman, Dowling & Peck, New York, was in Boston on Monday.

Two of McPhail's "Imperial" uprights have been sold to the steamboat company that controls the Boston and Provincetown steamships. They will be placed on board the new steamer plying between the two ports.

There is no finished piano in the warehouses of C. C. Briggs & Co., and the firm is as busy as it has been at any time during the past twelve months. Orders ahead are on the books.

The Munroe Organ Reed Company, Worcester, Mass., is kept hard at work supplying its large trade with its reeds and other organ material.

Mr. J. McTammany, Jr., of Worcester, informs us that he has purchased the ground on which he will erect a large factory for the manufacturing of his organettes.

## Review of New Music.

BRENTANO BROTHERS, NEW YORK CITY.

1. Oh! you little darling.....(song).....Marie Vanoni
2. Spanish Song....."....."
3. Gavotte d'Amour.....(piano).....J. G. Biérck.
4. Vanoni Polka.....(voice).....Marie Vanoni.

No. 1.—Just the kind of hackneyed music that takes with the crowd of concert hall habitués. No more need be said.

No. 2.—A characteristic song, of little musical worth. Rendered with *chic* it cannot fail to please the populace.

No. 3.—A somewhat difficult and quite monotonous "Gavotte." The ideas are of very little value, but are quite nicely presented. The composer should dive deeper.

No. 4.—Most of the phrases employed are pretty enough, but wholly lacking in novelty. They have all been heard many times before. The music is calculated to take with the general public, and, no doubt, this is the primary end had in view. The notation is not always accurate.

1. When I was all the world to you.....(song).....W. K. Bassford.
2. Only This....."....."
3. Haste, my Love.....(barcarolle)....."
4. Too Late.....(ballad).....Stephen Massett.

No. 1.—A pleasing little song of no particular originality. It exhibits refinement on the part of the composer. It is more suited for home than concert use. Compass—G or C below the staff to F (fifth line).

No. 2.—Will become more popular than No. 1. It is more taking in character, and will always please when well sung. The three consecutive fifths between melody and bass in second bars of last lines of pages 4 and 6, are, to say the least, unnecessary and harsh. (They are F, C, F, treble, with B flat, F, B flat, bass). Compass, C to F—an eleventh.

No. 3.—Has evidently been written for popular use, and in this way is a success. The ideas are quite ordinary. Compass, B natural below the staff to G above—a minor thirteenth.

No. 4.—The melody is calculated to please dabblers in music, but the accompaniment is written in a manner that betrays the superficial harmonist. Compass, D to G—an eleventh.

A Vanished Year.....(song).....Candido Berti.  
A simple, pleasing song that is likely to receive a fair degree of attention from amateurs. The melody is confined within the compass of a ninth—B below the staff to C third space. The sentiment of the words have been well expressed, as witness the minor finale. Altogether, it is a stray leaf from the album of a good musician.

WM. A. POND &amp; CO., NEW YORK CITY.

1. Amami.....(romanza).....L. Denza.
2. Absent yet present.....(song).....Maude V. White.
3. Naples.....(duet).....F. Paola Tosti.
4. O'er the waters.....".....L. Denza.
5. Gov. Cleveland's Grand March.....(piano).....W. P. Adams.

No. 1.—This is a reprint of a good song by a foreign composer. The same song (with a different translation) has been issued by Ed. Schuberth & Co., under whose new music full remarks about it will be found. Messrs. Pond's edition is in C major, while Messrs. Schuberth's is in D major.

No. 2.—A graceful song, of no particular originality. It is creditably written, and bespeaks better efforts for the future. Compass, E flat to F—a ninth.

No. 3.—A very pretty and melodious duet, which cannot fail to be much sung by lovers of bright strains. It will take with general audiences.

No. 4.—A well-written duet, but of no special worth. The thoughts are commonplace, and not presented in a new guise.

No. 5.—No more nor less, no better nor worse than what the title leads one to expect. We have had it all before a thousand times over, and it is very probable we shall have it thousands of times again. Such pieces make business good for music engravers.

WM. A. POND &amp; CO., NEW YORK CITY.

1. "Sleeping, I Dreamed of Thee".....(song).....Paolo la Villa.
2. "Take Care".....".....Adam Geibel.
3. "The New Kingdom".....".....B. Tours.
4. "Ye Choirs of New Jerusalem" (Easter Anthem).....G. W. Warren.

No. 1.—A most effective song, both as regards the vocal part and the accompaniment. The *Largo* is, perhaps, rather weak. Unless it is well sung its beauties will not be appreciated by general listeners. Compass, C below to G above the staff—a twelfth.

No. 2.—A sprightly song showing talent. The words have been well treated. No doubt it will achieve a certain degree of popularity. Compass, F sharp to G or B above the staff.

No. 3.—Another of those musicianly and interesting songs for which this composer is justly famous. The combination of the melody, with the accompaniment for both piano and organ, is very satisfactory. Compass, D to F sharp—a major tenth.

No. 4.—Most of this new Easter Anthem is of that ordinary character that does not challenge criticism. Perhaps on this very account it will be largely used by country choirs whose vocal resources are limited. Altogether it may be said to equal other compositions of the same stamp by Mr. Warren.

GEORGE WILLIG &amp; CO., BALTIMORE, MD.

1. Semper Fidelis, Waltz.....(piano).....J. C. Nimmo.
2. Fest March.....".....Jonchim Raff.
3. Mannerchor Lancers Quadrille.....".....H. Hammer.
4. France.....(piano duet).....F. Ganter.
5. Fond Hope's Desire.....(waltz song).....M. G. Jacobi.
6. The Departure.....(song).....H. Hammer.

No. 1.—Not much can be said in praise of this melody. It has neither originality nor melodic charm. Key, D flat major.

No. 2.—Very effectively written, as are all Raff's works, but the ideas do not merit special praise. The A flat major section is well treated, and will be found interesting. The return to the subject is also well managed, while the finale is brilliant.

No. 3.—Is a pretty set of "Lancers," the melodies being taken from popular German songs for male voices. More than this need not be said.

No. 4.—A fairly effective duet on two national French melodies. The "Marseillaise" and "Marlborough." The pages have been wrongly printed in the copy sent for review, and is not available for performance.

No. 5.—A weak production of no particular worth or brilliancy. It has an amateurish look.

No. 6.—The first part of this song is commonplace and the second more or less labored. Some knowledge, however, is displayed by the composer, that should be turned to account in the future.

ARTHUR P. SCHMIDT, BOSTON, MASS.

1. Spanish Serenade.....(vocal).....Georg Henschel
2. Album-leaf.....(piano).....Gade.
3. Resignation.....".....L. Schehlmann
4. Etude in D minor.....".....Krause.
5. Song of Spring.....".....Merkel.

No. 1.—This "Serenade" is well conceived, but it is doubtful whether the accompaniment is not more interesting than the melody, which is of a rather ordinary type. Still, the music that of a musician, and will generally please. Compass, E to A—an eleventh.

No. 2.—An admirably written "Scherzo," which can well be practised by pupils for its musical and technical merit, although it does not betray any signs of originality.

No. 3.—A word of praise is due this melodious and excellently written piece. It will furnish practice to those who wish to pursue the art of singing as applied to the piano.

No. 4.—A vigorous and effective study for both hands on the extended arpeggio. It can be practised with benefit by young students.

No. 5.—A graceful *morceau*, by a very talented writer. It is a trifle that appeals to the cultivated tastes, and that should be extensively used by both teachers and pupils.

## Turkish Music.

WE have received from Constantinople three musical compositions of peculiar interest. One is a Turkish air transcribed for the piano by Mme. Carolina Pons, entitled "Iki de tournam guelir." A wild effect is produced by the constant use in the melody of the interval of the augmented second, while a characteristic feature of the piece consists in a dual division of the time—viz., one bar is written in two-four and the following bar in five-eight time, and so on alternately throughout the work. In other airs arranged by D. Tchouhadjian and V. Papazian we find unusual times employed, such as nine-eight and seven-eight in conjunction with a constant use of the interval of a major where modern ears exact a minor second. There have been some errors left by the engraver and proof-reader. One work is published by A. Comendinger, whose store, according to the title page, is situated opposite the Jardin des Fleurs, in Constantinople. As unique specimens of musical inspiration, these pieces are quite valuable.

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